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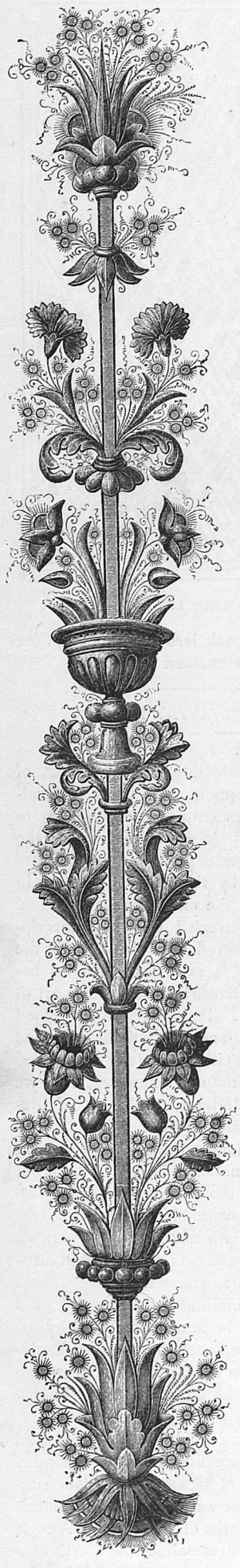
were usually entirely executed in gold and silver, though colors were sometimes introduced.

Manuscripts in letters of gold on white vellum are chiefly confined to the eighth, ninth, and tenth centuries. Of these, the Bible and Hours of Charlemagne's grandson, Charles the Bald, preserved in the Musée des Souverains at Paris, and the gospels of the Harleian collection, are probably the finest examples extant.



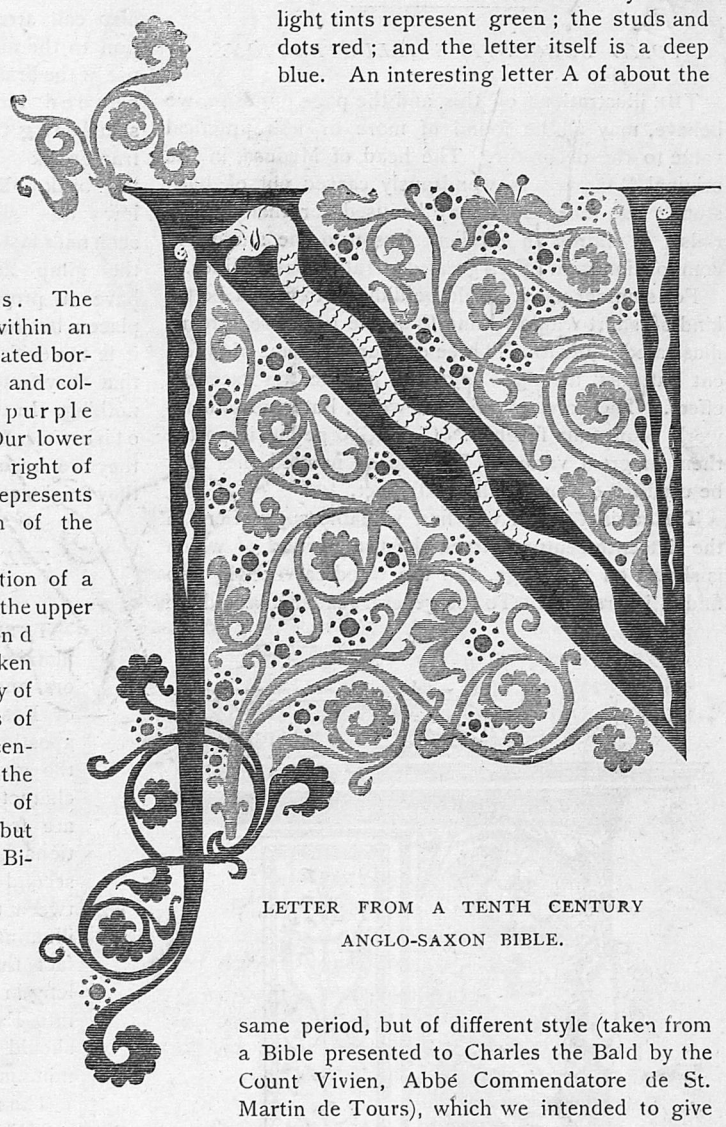
FLORAL ORNAMENT.

FROM AN ILLUMINATED MANUSCRIPT.

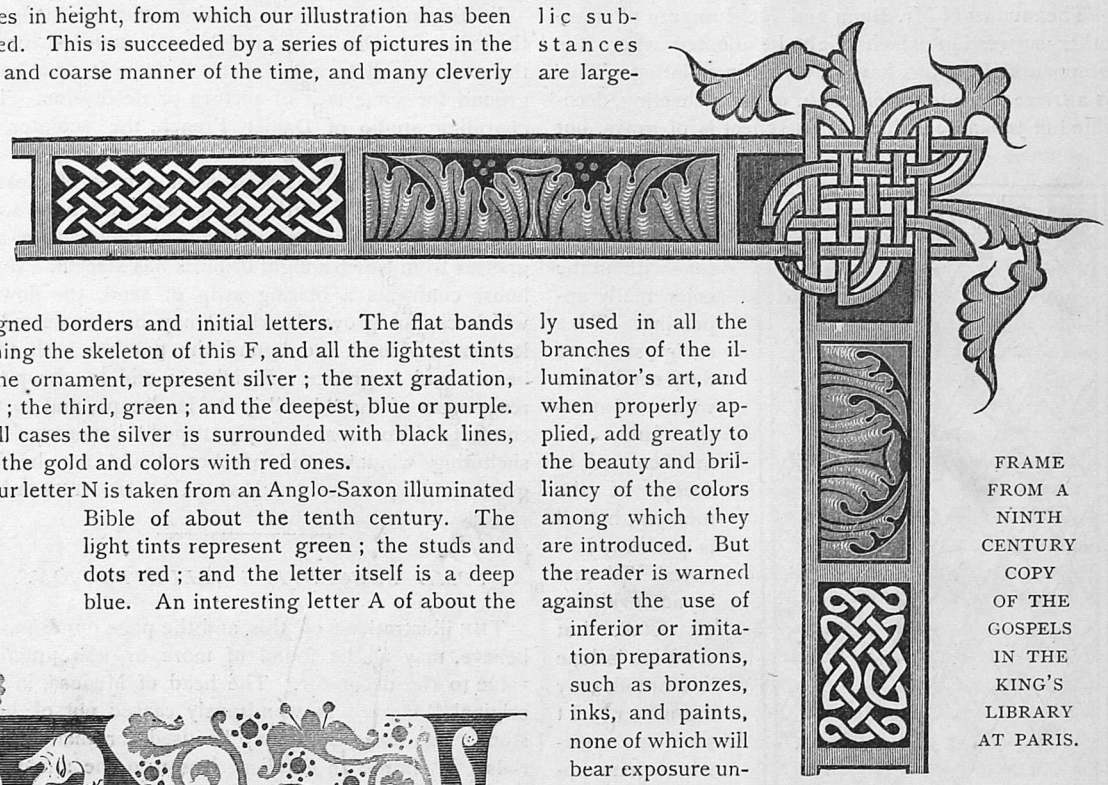
In England the art of writing in gold seems to have been imperfectly understood in early times and the instances of it are very uncommon. Indeed, the only remarkable one that occurs is the charter of King Edgar to the new Minster of Winchester, in the year 966. Prefixed is a representation of Edgar between the Virgin and St. Peter, presenting his charter to Christ, who sits above, supported by angels. The whole is within an elegant foliated border of gold and colors on a purple ground. Our lower cut on the right of this page represents one-fourth of the border.

The portion of a frame near the upper right hand corner is taken from a copy of the gospels of the ninth century from the Cathedral of Le Mans, but now in the Bibliothèque du Roi at Paris. The bands are of gold with red outlines. The interlacings in the centres are white on black, and the leaves alternately a bright green and light purple. The illustration on the opposite page is a copy of a leaf from a magnificent Bible in the British Museum of the time of Charles the Bald, or the latter part of the ninth century. This book is of the largest folio size, measuring twenty-two inches in height, by fifteen inches in width, and consists of 409 leaves of very fine vellum, in a beautiful and distinct minuscule letter in double columns. At the commencement is the title to "Jerome's Epistle to Paulinus," written in capital letters in gold, nearly an inch in height, on bands of purple, which are enclosed in a border surrounding the entire page, composed of gold interlaced ornament, in the style usual in the eighth and ninth centuries, within an edge of green on gold, with eight smaller interlaced ornaments in silver in the corners and intermediate spaces. The epistle follows, with a large F, "Frater Ambrosius," twelve inches in height, from which our illustration has been copied. This is succeeded by a series of pictures in the rude and coarse manner of the time, and many cleverly designed borders and initial letters. The flat bands forming the skeleton of this F, and all the lightest tints of the ornament, represent silver; the next gradation, gold; the third, green; and the deepest, blue or purple. In all cases the silver is surrounded with black lines, and the gold and colors with red ones.

Our letter N is taken from an Anglo-Saxon illuminated Bible of about the tenth century. The light tints represent green; the studs and dots red; and the letter itself is a deep blue. An interesting letter A of about the same period, but of different style (taken from a Bible presented to Charles the Bald by the Count Vivien, Abbé Commendatore de St. Martin de Tours), which we intended to give herewith, must go over until our next issue.



LETTER FROM A TENTH CENTURY ANGLO-SAXON BIBLE.



FRAME FROM A NINTH CENTURY COPY OF THE GOSPELS IN THE KING'S LIBRARY AT PARIS.

PRACTICAL HINTS FOR ILLUMINATORS.

I.

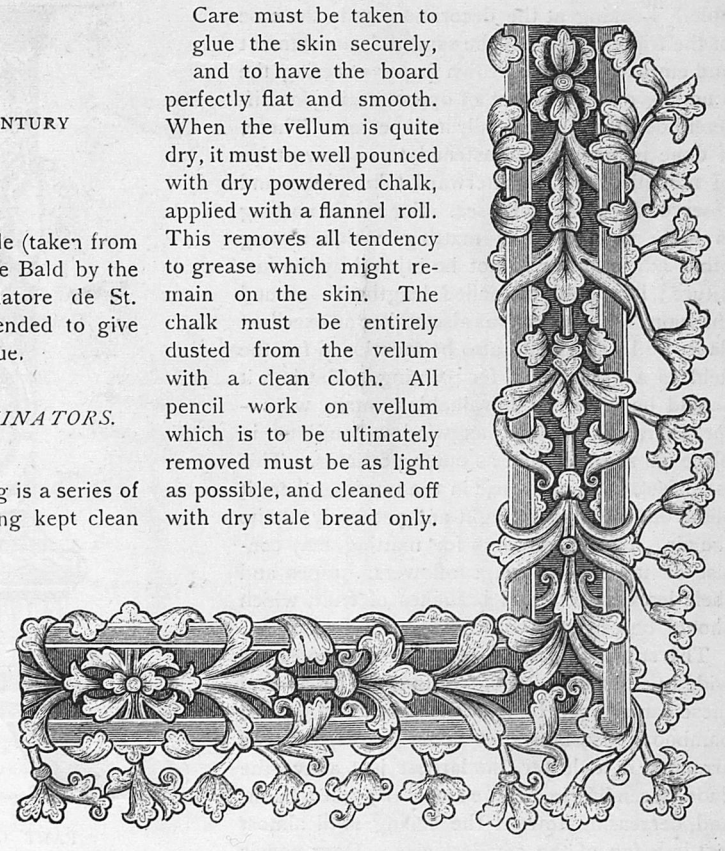
WHAT is most required for illuminating is a series of pure, intense body-colors, capable of being kept clean and uncontaminated, while in constant use. Cake colors are least suitable of all, from the great difficulty in procuring by their use a body-tint, or a large volume of color. At times, however, they are useful when delicate washes are required. Powder colors, as manufactured expressly for illuminating, are the best and handiest. A number of small China saucers are requisite to mix them in. Being prepared with a strong glutinous substance, they only require the addition of pure water (slightly warm, after having been boiled) and they are then ready to use.

Indian ink can only be had in cakes (as imported), and if good, it should be perfectly smooth and free from any grit whatever, have a slight aromatic odor when mixed, and dry with an intense gloss. The student is warned against the use of pure scarlet, and the chrome yellows (brilliant as they are), for they are liable to fade and become unpleasantly discolored.

Metallic substances are largely used in all the branches of the illuminator's art, and when properly applied, add greatly to the beauty and brilliancy of the colors among which they are introduced. But the reader is warned against the use of inferior or imitation preparations, such as bronzes, inks, and paints, none of which will bear exposure untarnished. In preference to silver the preparations of platina and aluminum are recommended, for, unless protected with a varnish, silver will quickly turn black.

Gold leaf is the best form of gilding material, but is somewhat difficult to work. Shell gold is gold powder prepared and placed in small mussel-shells.

Of all the materials adapted to receive illumination, vellum stands pre-eminent. It can be procured, prepared for the use of the illuminator, of any size up to whole skins. It is, from the beauty of its texture and the high finish of its surface, the best material for the purpose of illuminating. The finest and whitest skin must be selected; and before it is worked upon it should be stretched upon a drawing-board. This may be done by slightly damping the reverse surface of the vellum with a clean wet sponge, and afterward gluing the edges all round to the board. Care must be taken to glue the skin securely, and to have the board perfectly flat and smooth. When the vellum is quite dry, it must be well pounced with dry powdered chalk, applied with a flannel roll. This removes all tendency to grease which might remain on the skin. The chalk must be entirely dusted from the vellum with a clean cloth. All pencil work on vellum which is to be ultimately removed must be as light as possible, and cleaned off with dry stale bread only.



PORDER FROM A TENTH CENTURY ENGLISH MANUSCRIPT.

The next best material for the illuminator's use is "London board." "Bristol board" is very much inferior to it, although considerably less in price. Whatman's hot-pressed drawing papers are also excellent. The paper selected should be thick and firm, having a smooth, fine-grained surface, free from nap or hairs,

and should be stretched in a similar manner to vellum before being worked upon, unless the illumination be small, when the paper may be attached to the drawing-board by wax or drawing-pins.

It is very desirable for the illuminator to possess a complete set of good drawing instruments. The drawing-board and T square are most important. The beginner (if possible) should get a few lessons in the proper mode of working the instruments; he will find it time well spent. A set of small curves are of great use for guiding the drawing pens while inking-in the lines of scrolls and other ornaments. Never trust to the unaided hand that which can be done by the use of the instruments, for no human nerve can attain their precision.

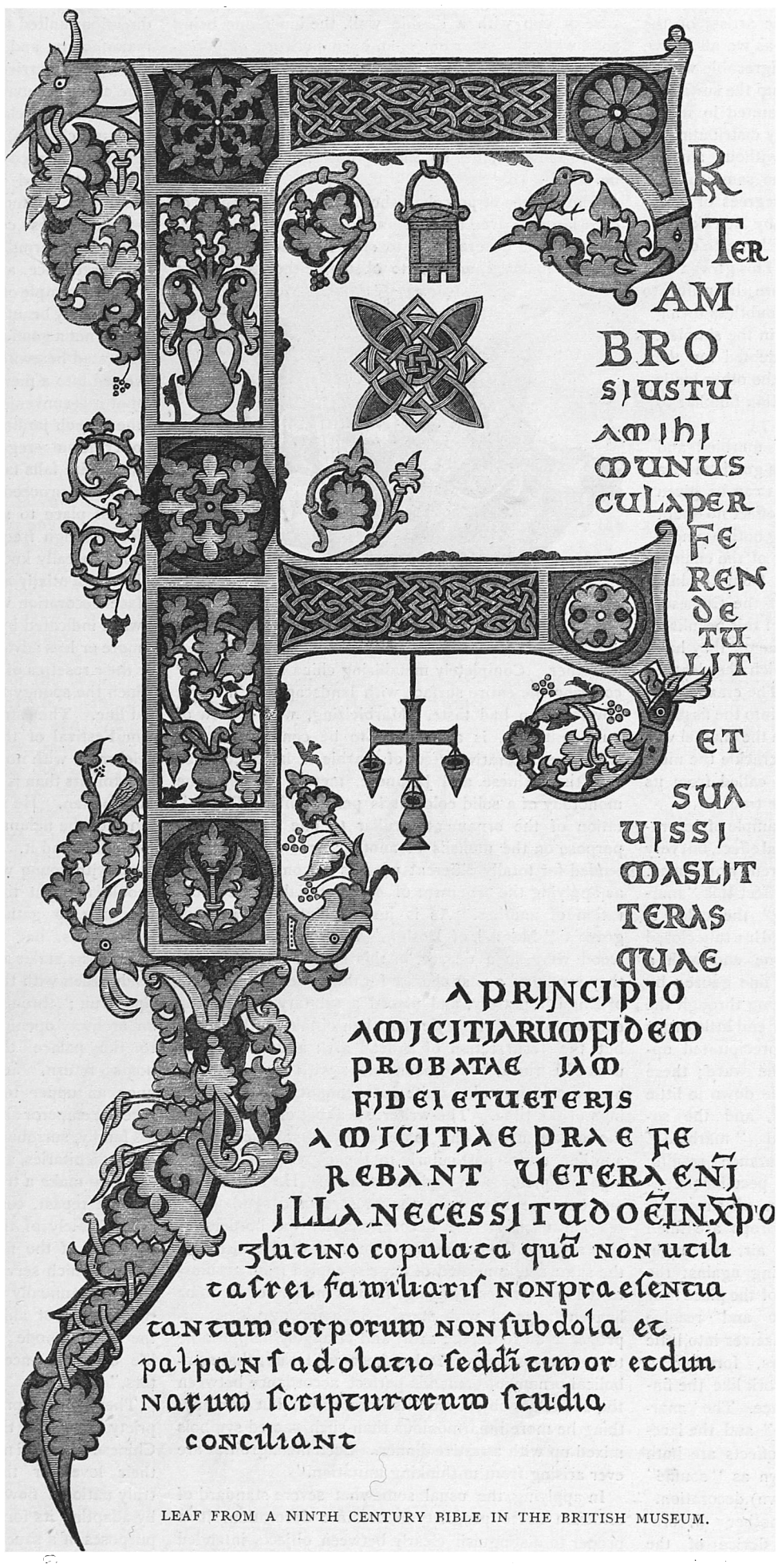
The brushes best suited for illuminating are red sable, as they retain a finer and firmer point when charged with body color than any other description of brush. All sizes are required for different classes of work, from a crow quill up to the swan quill. A few camel's-hair brushes of small goose-quill size may be procured, for mixing up the various colors, thereby saving the more expensive sables from undue wear. A flat camel's-hair brush is of use for damping, although for general purposes a small sponge is superior; both had better be procured, however.

The pen is in constant use—scrolling, outlining, shading, hatching, or lettering—in close attendance upon the pencil and brush, throughout the execution of the work. For outlining and delicate scrolling, there is no better pen than Gillott's No. 303; it combines strength and size with a beautifully tapered and minute point. For bolder work in ink, and general work in color, a broader pointed pen may be used with advantage, such as No. 404. For hatching, a soft flexible goose quill is the best, and for writing or lettering (where hardness and durability are essential qualifications) a well-baked turkey quill should be procured. The pen should have a point proportionate to the size of the text to be written, a little less in breadth than the thick strokes of the letters. Hair lines are made by moving the pen sideways.

The flat or broad burnisher is unquestionably the best for bringing up large flat masses of gold, and should alone be used if the gilding be executed with shell-gold, without raising preparation. The pointed burnisher is useful with raised gold or very small ornaments.

The cartoon is a correct pencil sketch of the design to be illuminated—the first embodiment of the artist's thought: on it all must be perfected. To prepare it proceed as follows: Stretch a piece of drawing paper (a little larger in size than the limits of the intended design) upon a drawing-board, and draw or trace on it the boundary lines of your text, with the initial spaces and terminal slips. It is advisable to render these outlines permanent by inking them with the drawing pen. We recommend this because then, however much the India-rubber may be used on the design, it will fail to remove the boundary lines.

The finished cartoon must now be covered with a piece of tracing paper, and a copy taken, by going over every line on the cartoon below, with an HHH common drawing pencil. Care must be taken to make a clear, distinct outline, or the great value of the tracing will be to an extent lost. In tracing, an opportunity is given, which should in no case be lost, to alter or improve any crude or incorrect form which may exist in the cartoon. A thin transparent white tracing paper is best suited for illuminating purposes and should always be used.



LEAF FROM A NINTH CENTURY BIBLE IN THE BRITISH MUSEUM.

The tracing, after being removed, must be placed over the sheet of vellum or cardboard to be illuminated, and fastened by wax or drawing-pins, in its proper place with regard to the text. A piece of black-lead transfer paper must then be slipped between the tracing and the sheet, with the leaded surface downward, and all the pencil lines carefully gone over with the tracer.

The transfer lines must now be gone over very carefully and firmly with a fine steel pen. The Indian ink must not be dark in the portions which are to be colored, but in the scrolls and ornaments which are to remain in outline, only a very black ink must be used. After the inking, the whole should be cleaned with bread, and the work is ready for gilding.

Flat gilding may be executed with three materials—gold leaf, shell gold, and gold paper. Shell gold is, however, the most suitable for the purpose, being more easily managed than leaf gold; gold paper can only be resorted to when very large flat surfaces are to be covered.

When shell gold is required for gilding, it must be treated as follows: If any quantity of surface has to be covered, several shells must be taken, and the gold washed from the whole into one with a plentiful supply of pure water. When this is done, the shell containing the gold in solution must be set aside for about an hour; the gold will then be found to have settled, and the dirty water should be poured off. A little clean water must now be added to the gold powder, with the addition of a little gum-water, and the whole mixed with a brush to an easy flowing creamy consistency. While laying the gold on the vellum or cardboard, the student must be very careful to keep his brush well supplied, and the gold flowing freely on his work, for unless he observes these important points, a streaky mass will be the result. The next process is that of burnishing, which must be performed with a flat burnisher. A sheet of highly glazed writing paper should be laid over the gilded portions when quite dry, and the burnisher passed over quickly many times, using considerable pressure. If the gold does not come up sufficiently at first, it should be breathed upon and again well burnished. If the illumination is free, and not stretched to a board, it should be laid on plate glass while being burnished.

When the burnishing is completed, the gold may be ornamented by being etched or dotted with the pointed burnisher, using pressure sufficient to secure the amount of effect desired. Dots punctured in rows along the edges of gold letters or panels have a peculiarly sparkling and brilliant effect. Diaper patterns of great beauty may be worked with the etching burnisher on masses of flat gold, such as panels around initials, or fields within them.

The burnisher must be carefully cleaned before it is used, for if any grains of dust come between the agate or flint of which it is made and the gold, the latter will become torn up or covered with innumerable scratches, which must injure its brilliancy. To clean the burnisher it had better be rubbed before commencing, and at times during its use, upon a piece of chamois leather, stretched for the purpose over a stick. The gold likewise should be dusted with a soft camel's-hair brush. A smooth burnisher must always be selected, entirely free from irregularities of any kind whatever.

[*To be continued.*]